Visiting Artist Recital

EDMONTON DEBUT OF CUBAN TROUBADOUR

Amaury Perez

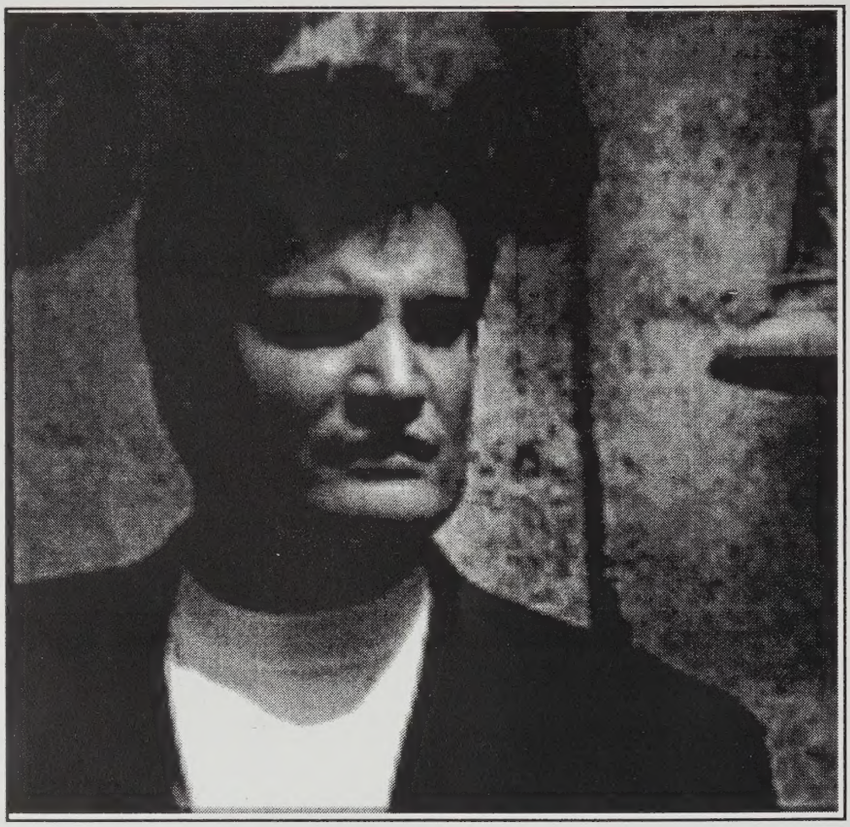
SINGER/SONGWRITER

Sunday, December 12, 2004
at 6:30 pm

Convocation Hall

Arts Building
University of Alberta

DEPARTMENT OF MUSIC



Amaury Pérez Vidal

Born in Havana, Cuba, on December 26, 1953 to a family of accomplished artists, Amaury Perez placed himself in the media from an early age, appearing systematically on television commercials, and occasionally as a child actor on Cuban television. With the help of a classmate he learned to play the guitar at the age of 14, and a year later began writing his first songs. In 1963 he composed his school hymn.

In 1971, he was setting the work of contemporary Cuban poets, (Nicolás Guillén, Fayad Jamís, Otto Fernández, Luis Marré, and Pedro de Oráa) to music, premièring these songs for UNEAC (National Union of Writers and Artists of Cuba). In this same year he met Silvio Rodríguez, Pablo Milanés, Sara González, and Noel Nicola. At this time, his composition style can already be identified with that of the Nueva Trova, the "new song" movement in Cuba. In 1972 he composed his first original score for televised theater for a play by Director Eduardo Moya, composing 32 short songs for the program. In that same year he became formally involved with La Nueva Trova.

In 1973 he recorded his first songs for a collective record of La Nueva Trova and wrote original themes for television. In that year, with the help of Manuel Herrera, he composed his first motion picture sound track.

In 1974 his songs "Vuela Pena", interpreted by Omara Portuondo, and "Acuérdate de Abril" interpreted by Miriam Ramos, Danny Rivera (Puerto Rico) and Amaury, rose to the top of Cuban music charts.

His first solo album "Amaury, Acuérdate de Abril" was recorded in 1976. That same year he began to perform publicly, and, together with Pablo Milanés and Sara González, toured throughout Poland, Bulgaria, and Spain. Later in Spain the record titled "La Nueva Trova Cubana en el Monumental de Madrid" was recorded live. The record "Acuérdate de Abril" became popular throughout Latin America, winning First Prize at the Dresden Pop Festival in Germany.

In the year 1978 the project "Verses by José Martí Musicalized by Amaury Pérez" was born in Casa de las Américas (Cuba). This album was re-mastered in 1996, and the proceeds were donated by Amaury towards the reconstruction of the historic part of the City of Havana. In 1978 he visited Mexico twice, initiating a long-standing musical and emotional relationship between Amaury and that great Latin American nation.

A selection of songs by

Amaury Perez

Translated from Spanish to English by

Veronica Pacheco and
Nicole Vickers

Specially prepared for

Amaury Perez
Visiting Artist Recital
Convocation Hall, University of Alberta
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Canadian Centre for Ethnomusicology
and
Por el Amor a la Musica Latina

EL PRIVILEGIO DE LA SOLEDAD	THE PRIVILEGE OF SOLITUDE
El privilegio de la soledad de un hombre solo no es más que estarse con uno mismo y andar despacio. un soliloquio en la quietud y en el misterio de no estar tú sin rendir cuentas a la alegría ni a los demonios.	The privilege of solitude Of a man alone Is no more than being with oneself And walking slowly A soliloquy on quietness And the mystery of not being yourself Without giving account to joys Or demons
El privilegio de la soledad es más bien poco estar conmigo dentro de mí de vez en cuando. un exorcismo de la humildad sin los rezagos de la piedad el privilegio de la soledad no tiene apodos.	The privilege of solitude Is better in small amounts To be with myself within myself From time to time And exorcism of humility Without the rigors of piety The privilege of solitude Has no nicknames
Es volverse música y resplandor despeñadero y rumor sentirse noche y paloma. amar a un hombre o a una mujer sin preguntar lo que debió ser el privilegio de la soledad no se cuestiona.	It is returning to music and brightness To crag and rumour It is feeling the night and the dove Loving a man or a woman Without asking what should have been The privilege of solitude Doesn't question itself.
El privilegio de la soledad nos obsesiona con un furor casi demencial e incomprendido. nos falta a veces por no exigirlo por no robarlo, o por omitirlo el privilegio de la soledad ni se menciona. *1996*	The privilege of solitude Obsesses us With an almost demented And incomprehensible fury Sometimes it's our own fault for needing it For not stealing it or for omitting it. The privilege of solitude Is never mentioned

NO LO VAN A IMPEDIR	THEY WONT IMPEDE IT
No lo van a impedir la golondrinas, ni ventanales rotos, ni lunas llenas, ni todos los andamios, ni las hormigas, ni flores, ni herejías, ni colmeneras.	They won't impede the swallows or broken windows, or full moons, or all the scaffolds, or ants, or flowers, or heretics, or beekeepers.
No lo van a impedir los corre mundos, ni los soldados, ni las primaveras, ni aun negándolo el viento de muro en muro, ni aun negándolo, al fin, donde se crea.	They won't impede the travellers or soldiers, or springs, or even deny the wind from wall to wall, or even deny it, at the end, where it is believed.
No lo van a impedir ni andén, ni esquina, ni el temor de la virgen si obscurece, ni el humo de las calles y llovizna, ni el canto del verano que anochece.	They won't impede the sidewalk or the corner, or the innocent's fear of the dark or the smoke from the streets and the drizzle, or the darkening summer's song.
No lo van ha impedir ni el falso amigo, ni el que alimenta el *cepo* y la tortura, ni el pequeño ladrón de mano fría, ni el terrible don Juan de cara dura.	They won't impede the false friend or the one who feeds entrapment and torture or the little thief with cold hands or the terrible hard-hearted don Juan.
No lo van a impedir ni moralistas, ni el indiscreto encanto del embrujo, ni ausentes funcionarios, ni arribistas, ni aspirantes al hacha del verdugo.	They won't impede moralists, or indiscrete enchantments of bewitchers or absent officials, or upstarts, or aspirants to the executioner's axe.
No lo van s impedir las bandoleras, ni el letrado galán de poco vuelo, ni inquisidores, ni aguafiestas, ni eternos sembradores de veneno.	They won't impede the female bandit, the literate gallant of short flight the inquisitors, the spoilsports, or perpetual sowers of venom.
No lo van a impedir los enemigos, ni atentos intimistas alabados, ni burócratas tiernos, ni podridos, ni herederos, ni apóstoles errados.	They won't impede enemies, or the attentive, intimate blessed, or timid bureaucrats, or the corrupt, or heirs, or mistaken apostles.
No lo van a impedir del valle al cielo, ni reyes del honor, ni periodistas, ni antiguos comediantes, ni embusteros, ni estudiantes de leyes, ni alquimistas.	They won't impede heaven's valley or honourable kings, or journalists, or old comedians, or liars, or law students, or alchemists.
No lo van a impedir los generales, ni adorables doncellas pervertidas, ni apelables procesos judiciales, ni perros, ni cometas, ni suicidas.	They won't impede the generals, or lovely perverted maidens, or appealable judicial processes, or dogs, or kites, or suicides.
No lo van a impedir ni prohibidos, ni novios convencidos y hechiceros, no lo van a impedir las soledades a pesar del otoño creceremos!!!	They won't impede the forbidden or convinced fiancés and sorcerers, they wont impede the solitudes In spite of the autumn, we will grow up!!!
La Habana (1979)	

SI LA GENTE USARA EL CORAZÓN	IF ONLY PEOPLE WOULD USE THEIR HEART
Si la gente usara el corazón mientras declaran los disturbios dentro del tazón que cocinaran. Si no maltrataran la estación y porque no es más, desesperaran si la gente hallara la ecuación y con cada día se alegraran. Si la gente usara el corazón, bastara. Si la gente usara el corazón cuando relaten el debut de la imaginación y se delaten. Sería hasta asumido el sinsabor y más llevadero el disparate, nos entenderíamos mejor, nos respetaría quien retrate si se desdeñara la razón que late. Si la gente usara el corazón o trate. *La Habana (2002)*	If only people would use their heart while proclaiming the disturbances within the bowl they cook. If only they would not mistreat the season And become desperate because it is not more. if only people would find equilibrium and with every day they would be happy. If people would use their heart, It would be enough. If people would use their heart when narrating the debut of the imagination would reveal themselves. Bitterness would be surmountable and absurdity would be easily bearable. We would understand each other better; Those who retreat would respect us even if the reason was disdained that beats. If people would use their heart or at least try.

TROVADOR *(A SILVIO)*	TROBADOUR *(For Silvio)*
Yo cantaba en París con Jacques Brel en Girona también con Serrat en Madrid con Alberto Cortez y con Silvio en mi vieja ciudad. Que con Sindo, Corona y Teté Matamoros, Rosendo, Compay soy un bálsamo para el envés otro bardo con su navegar. Trovador, trovador porque sé trovador, trovador y con más trovador, trovador, ¡mire usted! trovador, trovador, además. Aunque muchos lo saben, tal vez unos cuantos lo van a ignorar y lo grito por si no lo ves trovador y con aires de mar. Si la vida me impuso un traspiés o no supe de donde abrevar por derecho y por sobre el revés trovador desde el tiempo de amar. Trovador, trovador porque sé trovador, trovador y con más trovador, trovador, ¡mire usted! trovador, trovador, además. *La Habana (2002)*	I was singing in Paris with Jacques Brel in Girona with Serrat as well in Madrid with Alberto Cortez and with Silvio in my old town. What about Sindo, Corona and Tete Matamoros, Rosendo, Compay I am a balsam for the underside another bard with his own path. Troubadour, troubadour because I know troubadour, troubadour and with more troubadour, troubadour, look ! troubadour, troubadour, moreover. Even though many know, maybe a few will ignore and I scream in case you don't see it troubadour and with ocean breeze. Even if life caused me to stumble, or I didn't know from where to water to one side and to the other troubadour since the time of love. Troubadour, troubadour because I know troubadour, troubadour and with more troubadour, troubadour, look ! troubadour, troubadour, moreover.

AMIGOS COMO TU Y YO	FRIENDS LIKE YOU AND I
Dúo con Silvio Rodríguez	*Duet with Silvio Rodríguez*
Amigos como tu y yo volverán a encontrarse por cualquier inventado rincón que el instinto desande. Tal vez otra mañana de sol, cierta o imaginada, con muy poco de brillo en la voz y añeja la mirada, pero amigos como tu y yo conocen la llamada. Amigos como tu y yo volverán a acercarse subirán al celeste escalón sin apenas tocarse, despertarán el duende patrón de las cosas perdidas reclamándole olvido y adiós para las despedidas, porque amigos como tu y yo desbordan lejanías. Amigos como tu y yo volverán a juntarse la distancia propicia, un olor, que ni el tiempo deshace. Compartirán más tarde el sabor a domingo y nostalgia y mantendrán a punto el vapor para las añoranzas; y es que amigos como tu y yo son milagros del alma!	Friends like you and I Will see each other again in whatever invented corner That instinct retraces Maybe another sunny morning Real or imagined With very little brilliance in the voice And the appearance aged But friends like you and I Know the call Friends like you and I Will come close again We will climb the celestial stairs Without pain touching us We will wake up the Father of Elves Of lost things Reclaiming from him the forgotten and saying Goodbye to farewells, Because friends like you and I Cross the border of distances Friends like you and I Will get together again The distance favours a scent That not even time can undo We will share much later the flavour Of Sundays and nostalgia And we will maintain to a point the vapour Of yearnings; It's just that friends like you and I Are miracles of the soul!
1991	

Amaury has conducted TV programs to great public acclaim, gaining in 1987 the UNEAC's Prize for his "De Vuelta" program. He also received, in 1994, the Distinction for National Culture. On December, 2003, he received the Felix Varela Order, as one of the most internationally famous Cuban artists.

At the beginning some of his songs had a jazz flavor; references from Emerson Lake and Palmer's music can be felt. Other works were permeated with rock. Later on his creation has been based on a more romantic style, featuring the lyricism of his melody as well as his vocal quality. His charisma places him among the most popular of Cuban popular music artists. His songs have been sung by famous singers such as Ana Belén, Nacha Guevara, Mercedes Sosa, Danny Rivera, Pablo Milanés, and Charles Aznavour, and have even been the inspiration for ballet pieces.

Selection of Works
Among his compositions, we can highlight: *Gabriela*; *No lo van a impedir*; *Dame*; *Para cuando me vaya*; *Abecedario*; *Acuérdate de Abril*; *Diez*; *Sí yo pudiera*; *Vuela pena; Hacerte venir,* and others.

See discography in www.discuba.com

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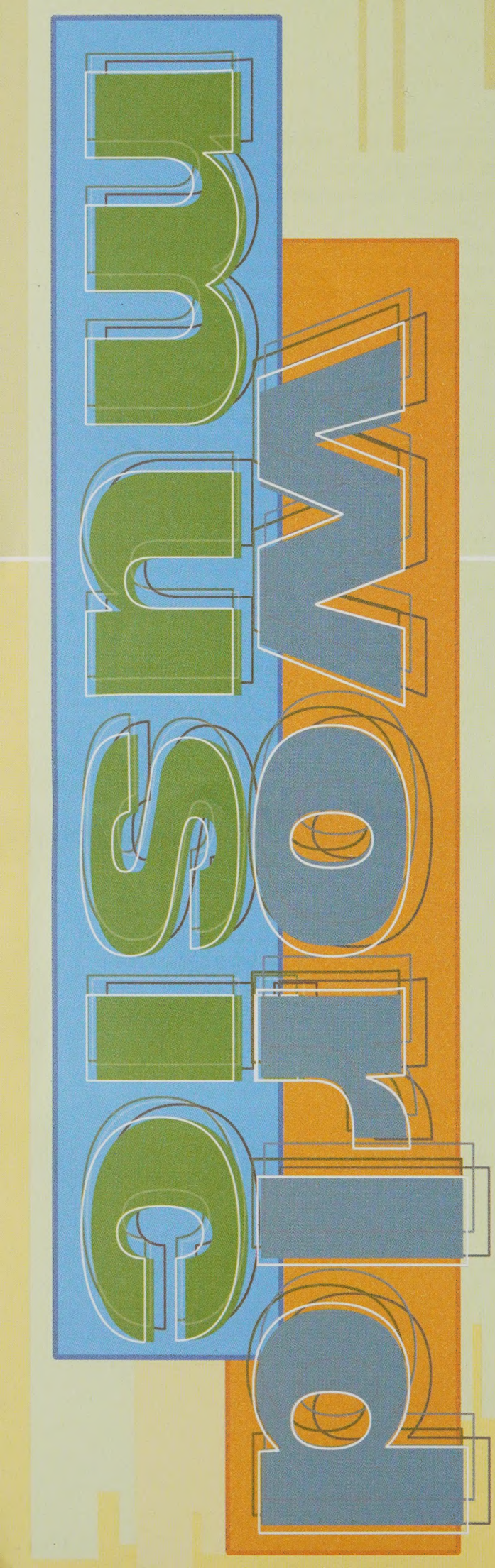

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Department of Music
Fine Arts Building 3-82
University of Alberta
Telephone: 492-3263
Web address:
http://www.ualberta.ca/music